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SAINT EUSTACHE  
FROM AN ETCHING BY ALBRECHT DÜRER  
*Courtesy of The Metropolitan Museum of Art*



## Recent Art Acquisitions in American Public Collections

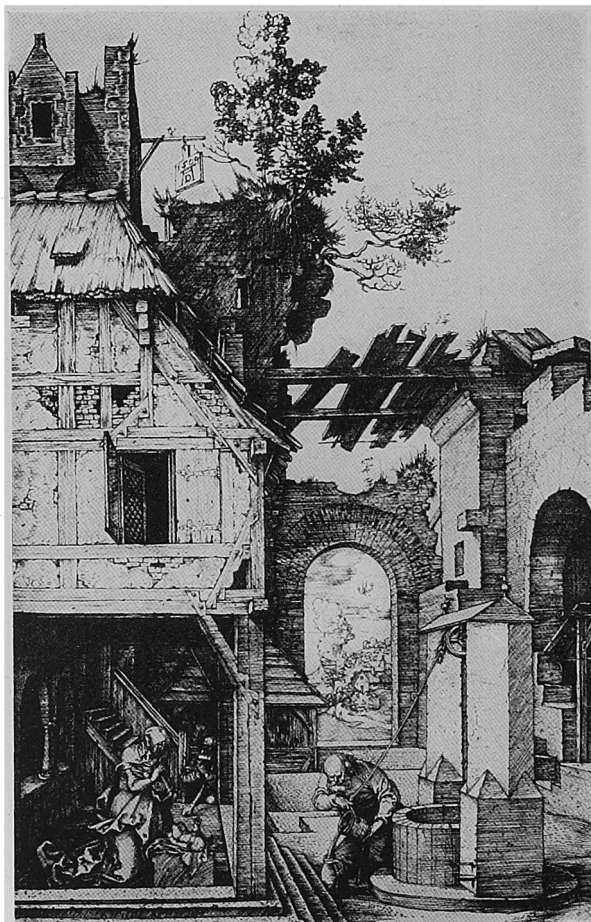
BY GREGORY MACDONALD

**F**ROM Albrecht Dürer's work, says Arthur M. Hind, "we obtain an increased sense of the beauty and dignity of life, and the restlessness of thought and uncertainty of artistic dogma and convention so common at the present time could find no better antidote than the balanced style and intense conviction that characterizes Dürer's engraved work."

The Junius Spencer Morgan collection of Dürer's etchings and engravings which has ranked as one of the world's finest Dürer collections, private or public, has come as a permanent acquisition to the Metropolitan Museum of Art, New York. The Dürer section of the Museum's print collection is now complete and it ranks with the famous collections of the British Museum in London, the Albertina in Vienna, the Bibliothèque Nationale in Paris and the new museum in Berlin. The Metropolitan Dürers are of the finest quality comprising first states in condition seldom seen. For some thirty years Mr. Morgan was unceasing in his search for the finest impressions of prints by Dürer. There has never been a more indefatigable and determined a collector. The remarkable Theodore Irwin and George W. Vanderbilt collections were bought by Mr. Morgan *en bloc* and many were the Dürer treasures therein which added to the extent and importance of the Morgan collection. The supremely rare *St. Jerome* and the *Holy Family* are but two of the prints which are worth a pilgrimage to view.

"As an engraver," says Hind, "Dürer worked directly on the copper, but in

the case of his woodcuts, it is fairly certain that he was only responsible for the drawing of the design on the block. The block-cutters in Dürer's day were of a different class to the engraver and goldsmith, and their work was so much a mere matter of faithful translation of the lines, that the mechanical factor of cutting on the wood was of very secondary im-



THE HOLY FAMILY. FROM AN ETCHING BY ALBRECHT DÜRER. COURTESY OF THE METROPOLITAN MUSEUM OF ART



THE FLIGHT INTO EGYPT  
FROM AN ETCHING BY ALBRECHT DÜRER  
*Courtesy of The Metropolitan Museum of Art*





SAMSON AND THE LION  
FROM AN ETCHING BY ALBRECHT DÜRER  
*Courtesy of The Metropolitan Museum of Art*



CHRIST AND MARY MAGDALENE. FROM AN ETCHING BY ALBRECHT DÜRER. COURTESY OF THE METROPOLITAN MUSEUM OF ART

portance. In fact, with woodcuts in which there is any complexity of design, I feel that the artist would sacrifice spontaneity if he were to submit to the drudgery of clearing away the negative parts of the design. . . . The early work is essentially Gothic in its tendency to the pointed and angular, the direct offspring of the style of his master, Wohlgemut and the artistic entourage of his native town. . . . Dürer always remained a true Nuremberger at heart, but, like Rembrandt, he was susceptible to the best influences of Italian art in relation to form, spacing and composition. He gradually freed himself from the mediaeval 'fantasy, devoid of form and foundation,' which disfigured his early work as it does much of the Fifteenth century engraving north of the Alps. And he managed to ennoble his art by an appreciation and adoption of Italian standards of form and beauty without falling a victim to their more local and superficial qualities." (*Albrecht Dürer, Great Engraver's Series, Edited by Arthur M. Hind.*)

